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Reger, Max
Blatter und Bluten

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REGER

Blätter und Blüten

Leaves and Blossoms ★ Feuilles et Fleurs

Piano solo





MAX REGER

BLÄTTER UND BLÜTEN

FEUILLES ET FLEURS. LEAVES AND BLOSSOMS. FOGLIO E FIORI

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Max Reger

Max Reger

Blätter und Blüten

Feuilles et Fleurs ♪ Leaves and Blossoms

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Fingersatz von Theodor Raillard.

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Albumblatt

Feuille d'album  Album leave

Max Reger.

Zart bewegt.
Grazioso (con moto).

PIANO

The image displays a page of a musical score for a piece titled "Andantino (con moto)". The score is written for piano and consists of three systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a piano (*p*) dynamic marking. The second system includes a *poco f* (poco fortissimo) dynamic marking. The third system returns to a piano (*p*) dynamic. The music features intricate fingerings, often indicated by numbers 1 through 5 above the notes, and various articulations such as slurs and ties. The notation is in a classic, elegant style typical of 19th-century musical publications.

Blätter und Blüten №1.

Eigentum des Verlegers für alle Länder

P. 119 Z.
Neue Ausgabe. - Revised edition.

Leaves and Blossoms № 1.

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First system of musical notation. The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. The bass staff provides a harmonic accompaniment with chords and single notes. The tempo marking *molto* is written above the treble staff.

Second system of musical notation. It begins with the tempo marking *poco rit.* and the dynamic *p*. The tempo then changes to *a tempo*. The treble staff features a melodic line with fingerings 3, 5, 5, and 5. The bass staff continues the accompaniment.

Third system of musical notation. The treble staff has a melodic line with fingerings 5, 4, 5, 3, 1, and 2. The bass staff continues the accompaniment.

Fourth system of musical notation. It begins with the dynamic *f* and the tempo marking *sempre rit.*. The treble staff has a melodic line with fingerings 5, 4, 1, and 3. The bass staff continues the accompaniment. The system ends with a *pp* dynamic and a final chord. A small decorative symbol is at the bottom right.

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Humoreske

Max Reger.

Äußerst lebhaft und leicht.
Vivacissimo con agilità.

PIANO

The musical score is for a piano piece titled 'Humoreske' by Max Reger. It is in 3/8 time and the key of D major (two sharps). The tempo and mood are indicated as 'Äußerst lebhaft und leicht. Vivacissimo con agilità.' The piece is marked 'PIANO'. The score is divided into four systems. The first system begins with a treble clef and a key signature of two sharps. It includes dynamics like 'poco f' and 'ff'. The second system continues with various dynamics such as 'p', 'sf', 'p', and 'mf'. The third system features a 'f' dynamic. The fourth system ends with a 'p' dynamic. The score is filled with slurs, ties, and fingering numbers (1, 2, 3, 4, 5) indicating specific fingerings for the notes.

First system of musical notation, measures 1-6. The key signature is two sharps (F# and C#). The music is in a grand staff. The right hand plays a series of eighth-note chords, starting with a forte (*f*) dynamic. The left hand plays a bass line with eighth notes and some rests. Fingerings are indicated with numbers 1 and 5.

Second system of musical notation, measures 7-12. The right hand continues with eighth-note chords, with dynamics changing to piano (*p*) and mezzo-forte (*mf*). The left hand has a more active bass line. Fingerings are indicated with numbers 1, 2, and 5.

Third system of musical notation, measures 13-18. The right hand features a more complex melodic line with sixteenth notes and slurs. Dynamics include forte (*f*) and piano (*p*). The left hand continues with a steady bass line. Fingerings are indicated with numbers 1, 2, 3, and 4.

L'istesso tempo.

Fourth system of musical notation, measures 19-24. The music is in a grand staff. The right hand plays a series of chords, with dynamics including piano (*p*) and forte (*f*). The left hand plays a bass line with chords. The tempo is marked "L'istesso tempo."

Fifth system of musical notation, measures 25-30. The right hand continues with chords, with dynamics including piano (*p*) and piano-piano (*pp*). The left hand plays a bass line with chords. The tempo is marked "L'istesso tempo."

The musical score is written for piano and consists of five systems of staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked *a tempo* at the beginning.

System 1: The right hand begins with a melodic line marked *poco f*, featuring a five-finger scale (5, 1, 1, 1, 1) and a *ff* dynamic. The left hand provides a simple harmonic accompaniment.

System 2: The right hand continues with a melodic line marked *f*, featuring a two-finger scale (2, 1) and a *f* dynamic. The left hand continues with a simple harmonic accompaniment.

System 3: The right hand continues with a melodic line marked *p*, featuring a one-finger scale (1, 1) and a *p* dynamic. The left hand continues with a simple harmonic accompaniment.

System 4: The right hand continues with a melodic line marked *mf*, featuring a five-finger scale (5, 1, 1, 1, 1) and a *mf* dynamic. The left hand continues with a simple harmonic accompaniment.

System 5: The right hand continues with a melodic line marked *ff*, featuring a one-finger scale (1, 1, 1, 1, 1) and a *ff* dynamic. The left hand continues with a simple harmonic accompaniment.

Frühlingslied

Chanson de printemps ♫ Spring song

Langsam und zart.
Lento con grazia.

Max Reger.

PIANO

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as chords, arpeggios, and melodic lines. Dynamics and articulations are indicated throughout the piece.

System 1: Features a treble staff with a triplet of eighth notes (labeled '3') and a group of eighth notes (labeled '2 5 4'). The bass staff has a melodic line. Dynamics include *p* and *pp*.

System 2: The treble staff has a melodic line with some notes marked with 'x'. The bass staff has a melodic line. Dynamics include *mp*.

System 3: The treble staff has a melodic line. The bass staff has a melodic line. Dynamics include *ff* and *p*. A tempo marking *poco rit.* is present.

System 4: The treble staff has a melodic line with a triplet (labeled '2 5 4'). The bass staff has a melodic line. Dynamics include *a tempo* and *pp*.

System 5: The treble staff has a melodic line. The bass staff has a melodic line. Dynamics include *espress.* and *mp*.

First system of musical notation. The treble and bass staves are in G major (one sharp). The music features a complex, rhythmic pattern with many beamed sixteenth and thirty-second notes. Dynamics include *f* (forte) and *poco f* (poco forte). A *p* (piano) dynamic is also present.

Second system of musical notation. Continues the complex rhythmic pattern. A *p* (piano) dynamic is marked.

Third system of musical notation. Features a *p* (piano) dynamic. There are fingerings indicated: a 4 for the right hand and a 3 for the left hand. The music continues with complex rhythmic patterns.

Fourth system of musical notation. The music continues with complex rhythmic patterns. A *ff* (fortissimo) dynamic is marked towards the end of the system.

Fifth system of musical notation. The system concludes with a *pp* (pianissimo) dynamic. It includes markings for *espress.* (espressivo) and *rit.* (ritardando). The final measure shows a *ppp* (pianississimo) dynamic.

Elegie

Aufführungsrecht vorbehalten.
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Bewegt, sehr ausdrucksvoll. (♩ = 66-80.)
Agitato e molto espressivo.

Max Reger

PIANO

p *f* *poco* *a poco* *di -*
mi - nu - en - do *p* *mf*
f *sempre*
strin - gen - do *ff* *rit. -*
al tempo primo *p* *più p* *pp*

poco rit. *a tempo*

mp *f*

p *pp* *morendo* *ppp*

pp *f* *p*

pp *f* *p*

ff *f*

First system of musical notation. The treble and bass staves are shown. The treble staff begins with a *pp* dynamic marking. The bass staff has a *mf* dynamic marking. The music features complex chordal textures and melodic lines.

Second system of musical notation. The treble staff has a *ff* dynamic marking. The bass staff has a *sf* dynamic marking. The music continues with complex textures and includes some triplet markings (4/2, 4/2) and a first ending bracket (1).

Third system of musical notation. The treble staff has a *pp* dynamic marking. The bass staff has a *mp* dynamic marking. The music continues with complex textures and includes some triplet markings (4/2, 5) and a *poco rit.* marking.

Fourth system of musical notation. The treble staff has a *p* dynamic marking. The bass staff has a *f* dynamic marking. The music continues with complex textures and includes some triplet markings (poco, a poco, di-).

Fifth system of musical notation. The treble staff has a *p* dynamic marking. The bass staff has a *mf* dynamic marking. The music continues with complex textures and includes some triplet markings (mi - nu - en - do).

First system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#) and a common time signature. Dynamics include *f* (forte) and *sempre* (sempre).

Second system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#) and a common time signature. Dynamics include *ff* (fortissimo) and *rit.* (ritardando). The word *strin -* is written under the treble staff, and *gen -* is written under the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#) and a common time signature. Dynamics include *p* (piano), *più p* (più piano), and *pp* (pianissimo). The phrase *al tempo primo* is written above the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#) and a common time signature. Dynamics include *mp* (mezzo-piano) and *f* (forte). The phrase *poco rit.* (poco ritardando) is written above the treble staff, and *a tempo* is written above the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#) and a common time signature. Dynamics include *p* (piano), *pp* (pianissimo), *morendo* (morendo), and *ppp* (pianississimo). The phrase *morendo* is written above the treble staff.

Jagdstück

La chasse ♪ Hunting piece

Äußerst lebhaft.
 Vivacissimo.

Max Reger

PIANO

ff

p

f

ff

sempre ff

p

poco a poco cresc.

do

espress.

pp

rit.

at.

ff

First system of musical notation. The right hand features a melodic line with fingerings 3, 1, 4, 3, 2, 1, 3, 1, 4, 3, 2, 1, 3. The left hand provides a harmonic accompaniment. Dynamics include *pp* and *f*.

Second system of musical notation. The right hand continues the melodic line with fingerings 4, 3, 2, 3. The left hand accompaniment includes the dynamic *pp* and a *poco cresc.* marking.

Third system of musical notation. The right hand features a melodic line with a *f* dynamic. The left hand accompaniment includes a *p* dynamic.

Fourth system of musical notation. The right hand features a melodic line with fingerings 3, 2, 1, 3. The left hand accompaniment includes the dynamic *sempre poco*. The lyrics "a poco cre - scen -" are written below the right hand.

Fifth system of musical notation. The right hand features a melodic line with a *do ff pp* dynamic. The left hand accompaniment includes the dynamic *poco a poco*. The lyrics "do ff pp poco a poco cre - scen - do" are written below the right hand.

First system of the musical score. The right hand features a melodic line with triplets and a four-note descending scale, marked with fingerings 3, 4, 2, 1. The left hand provides a rhythmic accompaniment with eighth notes. Dynamics include *ff* (fortissimo), *pp* (pianissimo), and *mp sempre* (mezzo-piano, always).

Second system of the musical score. The right hand continues the melodic line, with lyrics "cre - - - scend - - - do" written below the notes. The left hand accompaniment continues. Dynamics include *ff* (fortissimo).

Third system of the musical score. The right hand features a melodic line with a triplet and a four-note descending scale, marked with fingerings 1, 3. The left hand accompaniment continues. Dynamics include *più ff* (più fortissimo) and *con tutta forza* (with all force).

Fourth system of the musical score. The right hand features a melodic line with a triplet and a four-note descending scale, marked with fingerings 1, 3. The left hand accompaniment continues. Dynamics include *sempre ff* (sempre fortissimo).

Fifth system of the musical score. The right hand features a melodic line with a triplet and a four-note descending scale, marked with fingerings 1, 2, 1, 1. The left hand accompaniment continues. Dynamics include *sempre ff* (sempre fortissimo), *sf* (sforzando), and *sf sf sf* (sforzando, sforzando, sforzando).

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Melodie

Max Reger

Zart bewegt (nie zu langsam).
Con grazia (lento ma non troppo)

PIANO

p

espress.

p

pp

mf

molto

p

First system of musical notation. The treble clef staff begins with a series of chords marked with fingerings: 5 1, 4 1, 5 2, 4 1, and 5 2. The bass clef staff starts with a forte (*f*) dynamic. The key signature has two flats.

Second system of musical notation. The treble clef staff features a *pp* (pianissimo) dynamic marking. The bass clef staff has a *p* (piano) dynamic marking. The system concludes with a triplet in the treble staff.

Third system of musical notation. The treble clef staff includes a triplet marked 2 3 and a phrase marked *ben legato*. The bass clef staff has a *molto espr.* (molto espressivo) marking. The system ends with a triplet in the bass staff.

Fourth system of musical notation. The treble clef staff is marked *poco rit.* (poco ritardando). The bass clef staff has a *pp* marking. The system concludes with a *a tempo* marking and a *f* (forte) dynamic, followed by a triplet in the bass staff.

Fifth system of musical notation. The treble clef staff features a triplet marked 3. The bass clef staff begins with a *ff* (fortissimo) dynamic. The system ends with a triplet in the bass staff.

First system of musical notation. Treble and bass staves. Treble staff begins with a treble clef, key signature of two flats (B-flat, E-flat), and a common time signature. It contains a series of eighth and sixteenth notes, some beamed together, with fingerings 4, 3, 1, 2, 2, 3 indicated. A dynamic marking *p* appears in the third measure. The bass staff begins with a bass clef and contains a series of eighth and sixteenth notes, some beamed together, with a dynamic marking *p* in the third measure.

Second system of musical notation. Treble and bass staves. Treble staff continues with eighth and sixteenth notes, with fingerings 2, 3, 2, 4, 1, 2, 4, 2, 4, 2, 4, 2 indicated. The bass staff contains a series of eighth and sixteenth notes, some beamed together, with a dynamic marking *p* in the third measure.

Third system of musical notation. Treble and bass staves. Treble staff continues with eighth and sixteenth notes, with fingerings 2, 3, 1, 2, 3, 1 indicated. A dynamic marking *p* appears in the first measure, and *pp* in the second measure. The bass staff contains a series of eighth and sixteenth notes, some beamed together, with a dynamic marking *pp* in the second measure. The system concludes with the instruction *molto espress.*

Fourth system of musical notation. Treble and bass staves. Treble staff continues with eighth and sixteenth notes, with a dynamic marking *ppp* in the third measure. The bass staff contains a series of eighth and sixteenth notes, some beamed together, with a dynamic marking *ppp* in the third measure. The system concludes with the instruction *sempre poco a poco rit.*

Fifth system of musical notation. Treble and bass staves. Treble staff continues with eighth and sixteenth notes, with fingerings 3, 2, 1, 2, 1 indicated. A dynamic marking *ppp* appears in the third measure. The bass staff contains a series of eighth and sixteenth notes, some beamed together, with a dynamic marking *ppp* in the third measure. The system concludes with the instruction *Red.* and a decorative asterisk symbol.

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Moment musical N^o 1

Max Reger

Sehr lebhaft und aufgeregt.
Vivacissimo e agitato.

PIANO

The musical score is written for piano and consists of five systems. Each system has a treble and bass staff. The key signature has one sharp (F#). The time signature is 3/8. The score includes various musical notations such as notes, rests, and dynamic markings. The first system is marked 'p' and 'f'. The second system is marked 'ff' and 'p'. The third system is marked 'p' and 'molto'. The fourth system is marked 'mf' and 'ff'. The fifth system is marked 'p' and 'f'. The score includes various musical notations such as notes, rests, and dynamic markings.

poco rit. *a tempo*

ff *p* *mf* *f* *ff* *p* *f* *pp* *ppp*

sempre rit.

Moment musical N° 2

Max Reger

Con moto (*un poco vivace e con espress.*)

PIANO

The musical score for 'Moment musical N° 2' by Max Reger is written for piano in 3/4 time. It consists of five systems of music. The first system is marked 'p' and 'meno p'. The second system has a 'p' dynamic. The third system has 'p', 'f', and 'sf' dynamics. The fourth system has 'poco rit', 'pp a tempo f', 'ben marc.', and 'più f' dynamics. The fifth system has 'ff' and 'p rit.' dynamics. The score includes various musical notations such as notes, rests, and fingerings.

a tempo
f

più f

ff

f

p

rit.

più p

p

delicato

meno p

pp

sf

Meno mosso.

p

rit.

pp

3 1 3

3 1

5 4 2 4

5 1

3 1 2 4

5 2

2 1 1 2

5 2

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 Right of performance reserved.

Gigue

Max Reger.

Äusserst lebhaft.
Vivacissimo.

PIANO.

1 3 1 3 4 1 4
 3 1 2 1 4 1 3 2 1

Musical score for a piano piece, numbered 27. The score is written in B-flat major (two flats) and 4/4 time. It consists of six systems of two staves each (treble and bass clef). The music features various dynamics including piano (*p*), forte (*f*), crescendo (*cresc.*), fortissimo (*ff*), and pianissimo (*pp*). Fingerings are indicated by numbers 1-5. The piece concludes with a final chord in the bass staff.

This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a 4/4 time signature. The notation includes various musical elements:

- System 1:** Features a melody in the right hand with slurs and a dynamic of *f* (forte) in the left hand. The right hand has a crescendo from *f* to *p* (piano) and then back to *f*.
- System 2:** Includes fingerings (5, 4, 4, 5, 5, 4, 3, 2, 4, 1, 3) and a dynamic of *f* in the left hand. The right hand has a crescendo from *f* to *p*.
- System 3:** Features a melody in the right hand with slurs and a dynamic of *f* in the left hand. The right hand has a crescendo from *f* to *p*.
- System 4:** Includes fingerings (4, 1, 1) and a dynamic of *sf* (sforzando) in the left hand. The right hand has a crescendo from *sf* to *p*.
- System 5:** Features a melody in the right hand with slurs and a dynamic of *ffz* (fortissimo con sordina) in the left hand. The right hand has a crescendo from *f* to *p*.

This page contains five systems of musical notation for a piano piece. The notation is written for two staves (treble and bass clef) and includes various dynamics, fingerings, and articulations.

- System 1:** The first staff has a *f* dynamic. The second staff has a *mf* dynamic. The system concludes with a *f* dynamic.
- System 2:** The first staff has a *sf* dynamic. The second staff has a *f* dynamic. The system concludes with a *p* dynamic.
- System 3:** The first staff has a *f* dynamic. The second staff has a *f* dynamic. The system concludes with a *f* dynamic.
- System 4:** The first staff has a *p* dynamic. The second staff has a *f* dynamic. The system concludes with a *f* dynamic.
- System 5:** The first staff has a *f* dynamic. The second staff has a *ffz* dynamic. The system concludes with a *ffz* dynamic.

The notation includes various fingerings (e.g., 1, 2, 3, 4, 5) and articulations (e.g., accents, slurs). The key signature is one flat (B-flat).

Aufführungsrecht vorbehalten.

Right of performance reserved.

Romanze N^o 1

Max Reger.

Ziemlich langsam und ausdrucksvoll.

*Lento con espressione
espress.*

PIANO.

The musical score is for a piano piece in 4/8 time, marked 'Ziemlich langsam und ausdrucksvoll.' and 'Lento con espressione espress.'. It consists of four systems of music. The first system includes fingerings (4, 5, 4, 3, 5, 4, 3) and dynamics (p, pp). The second system includes fingerings (5, 5, 4, 4, 2, 1) and dynamics (pp, p). The third system includes fingerings (5, 4, 1, 2, 1, 2, 1, 3) and dynamics (p, mf). The fourth system includes dynamics (=p, poco rit., a tempo, p, f).

First system of musical notation. The treble staff begins with a melodic line in B-flat major, featuring eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *p*, *pp*, and *pp*. A *rit.* (ritardando) marking is present above the final measure.

Second system of musical notation. The treble staff continues the melodic development with some chromaticism. The bass staff features a more active line. Dynamics include *mf* and *f*. The tempo marking *a tempo sempre espress.* is written above the first measure.

Third system of musical notation. The treble staff includes triplet markings (3) over groups of notes. The bass staff continues with a steady accompaniment. Dynamics include *mf* and *ff*.

Fourth system of musical notation. The treble staff features a melodic line with some chromaticism. The bass staff provides a harmonic accompaniment. Dynamics include *f*, *p*, and *poco rit.* (poco ritardando).

Fifth system of musical notation. The treble staff includes a *a tempo* marking above the first measure. The bass staff continues with a steady accompaniment. Dynamics include *p*, *pp*, *p*, *p*, and *pp*.

This page contains five systems of musical notation for a piano piece, likely in a minor key (three flats in the key signature). The notation includes various dynamics, articulations, and fingerings.

- System 1:** Features a treble and bass staff. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano). Fingerings are indicated with numbers 2, 5, 4, and 2.
- System 2:** Continues the piece with dynamics *p* (piano) and *mf* (mezzo-forte). Fingerings include 1, 3, 5, and 5.
- System 3:** Includes the instruction *sempre espress.* (always expressive). Dynamics range from *ff* (fortissimo) to *p* (piano). Fingerings include 1, 1, 4, and 2.
- System 4:** Features the instruction *sempre rit.* (always ritardando). Dynamics include *p* (piano) and *pp* (pianissimo). Fingerings include 1, 5, 2, 3, and 1.
- System 5:** The final system on the page, ending with a *ppp* (pianississimo) dynamic. Fingerings include 1, 4, 5, 2, 1, and 5.

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Romanze N^o 2

Max Reger.

Nicht zu langsam.
Lento ma non troppo.

PIANO.

The musical score is written for piano and consists of four systems. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#). The tempo is marked 'Lento ma non troppo'. The score includes various dynamics: *pp* (pianissimo), *espress.* (espressivo), *f* (forte), *poco f* (poco forte), *più f* (più forte), and *p* (piano). There are also triplets and fingerings indicated throughout the piece.

First system of musical notation. The treble staff begins with a *pp* dynamic, followed by *mf*, *f*, *f*, and *ff*. The bass staff includes a *5* fingering. Fingerings are indicated by numbers 1, 2, 3, 4, and 5 above or below notes. The system concludes with a *ff* dynamic.

Second system of musical notation. The treble staff starts with a *p* dynamic, which changes to *f* later in the system. The bass staff features a triplet of eighth notes in the final measure, marked with a *3*.

Third system of musical notation. The treble staff contains several triplet markings (3, 3, 3, 3) over eighth notes. The bass staff begins with a *p* dynamic and includes the instruction *espress.* (espressivo).

Fourth system of musical notation. The treble staff features a *f* dynamic. The bass staff includes a *f* dynamic and a triplet of eighth notes marked with a *3*.

Fifth system of musical notation. The treble staff includes a *pp* dynamic and the instruction *espress.* (espressivo). The bass staff features a triplet of eighth notes marked with a *3* and a sequence of notes marked with numbers 1, 5, 3, and 2.

First system of musical notation. The treble staff contains a series of chords and a triplet of eighth notes. The bass staff features a melodic line with fingerings 1, 2, 1, 2, 1, 2 and a dynamic marking of *fp* (fortissimo piano).

Second system of musical notation. The treble staff has a series of chords. The bass staff has a melodic line with a dynamic marking of *ppp* (pianissimo) and a *Red.* (Reduction) symbol.

Third system of musical notation. The treble staff has a series of chords and a melodic line with a dynamic marking of *ff* (fortissimo) and a *rit.* (ritardando) marking. The bass staff has a series of chords and a dynamic marking of *molto p* (molto piano).

Fourth system of musical notation. The treble staff has a series of chords and a melodic line with a dynamic marking of *f* (fortissimo) and a *3* (triple) marking. The bass staff has a series of chords and a dynamic marking of *espressivo* (expressive).

Fifth system of musical notation. The treble staff has a series of chords and a melodic line with a dynamic marking of *p* (piano) and a *pp* (pianissimo) marking. The bass staff has a series of chords and a dynamic marking of *morendo* (morendo) and a *ppp* (pianissimo) marking.

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Scherzino.

Max Reger.

Äußerst lebhaft.
Vivacissimo.

PIANO.

First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The music includes various chords and melodic lines. Fingerings are indicated with numbers 1-5. A dynamic marking *ff* (fortissimo) is present in the second measure.

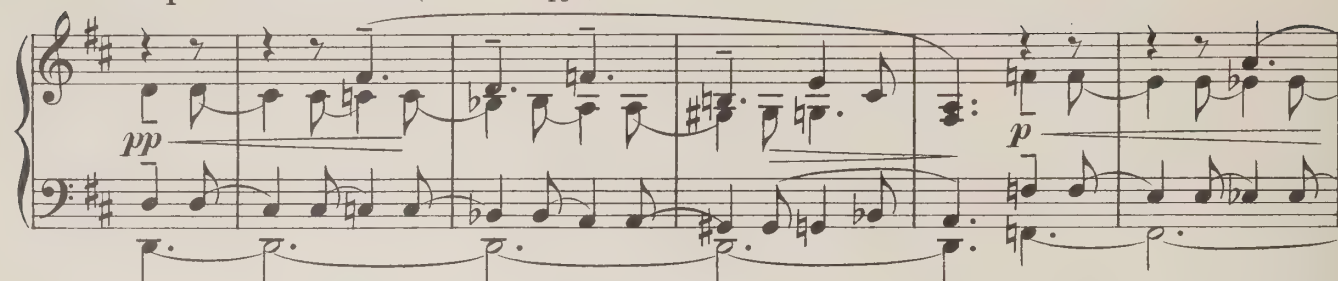
Second system of musical notation. The treble staff contains a melodic line with a triplet of eighth notes (3 1 5 3) and a quarter note (4 2). The bass staff has a similar triplet (3 5 3 1 1). The lyrics "p poco a poco cre - - - scen - - - do" are written below the staff. A dynamic marking *p* (piano) is present.

Third system of musical notation. The treble staff features a melodic line with a triplet of eighth notes (1 4 1 4) and a quarter note (1 3). The bass staff has a similar triplet (1 4 1 4). A dynamic marking *ff* (fortissimo) is present in the first measure, and a *p* (piano) marking is in the last measure.

Fourth system of musical notation. The treble staff has a melodic line with a triplet of eighth notes (1 4 1 4) and a quarter note (5 2 1). The bass staff has a similar triplet (1 4 1 4). A dynamic marking *f* (forte) is present in the first measure, and a *più f.* (più forte) marking is in the second measure.

Fifth system of musical notation. The treble staff features a melodic line with a triplet of eighth notes (2 1 2 1) and a quarter note (1). The bass staff has a similar triplet (2 1 2 1). A dynamic marking *ff* (fortissimo) is present in the first measure, and a *p* (piano) marking is in the last measure. The system ends with a double bar line and a repeat sign.

Un poco meno mosso (ma non troppo).



First system of musical notation, featuring a treble and bass staff. The treble staff begins with a *pp* dynamic marking, and the bass staff has a *p* marking. The music is in D major and 4/4 time, with a tempo of 'Un poco meno mosso (ma non troppo)'. The system contains 8 measures.



Second system of musical notation, continuing the piece. The treble staff has a *pp* dynamic marking, and the bass staff has a *p* marking. The system contains 8 measures.



Third system of musical notation, featuring a treble and bass staff. The treble staff begins with a *rit.* marking, followed by a *Tempo I.* marking. The bass staff has a *f* marking. The system contains 8 measures.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff has a *f* marking, and the bass staff has a *più f* marking. The system contains 8 measures.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff has a *p* marking, and the bass staff has a *f* marking. The system contains 8 measures.

First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The music features a piano introduction with a forte (*ff*) section in measure 3, marked with a crescendo hairpin. Fingering numbers 4, 3, 5, 3 are shown above the right hand in measure 3. The system concludes with a piano (*p*) section marked *poco* and *a*.

Second system of musical notation, measures 5-8. The vocal line enters in measure 5 with the lyrics "poco cre - scen - do". The piano accompaniment features a forte (*ff*) section in measure 6, marked with a crescendo hairpin. Fingering numbers 1, 4, 1, 4 are shown above the right hand in measure 6. The system concludes with a piano (*p*) section marked *sempre*.

Third system of musical notation, measures 9-12. The piano accompaniment continues with a piano (*poco*) section marked *a* in measure 10. The system concludes with a piano (*poco*) section marked *a* in measure 12.

Fourth system of musical notation, measures 13-16. The vocal line continues with the lyrics "cre - scen - do". The piano accompaniment features a piano (*poco*) section marked *a* in measure 14. The system concludes with a piano (*poco*) section marked *a* in measure 16.

Fifth system of musical notation, measures 17-20. The piano accompaniment features a forte (*ff*) section in measure 17, marked with a crescendo hairpin. Fingering numbers 4, 3, 1, 3 are shown below the left hand in measure 17. The system concludes with a piano (*p*) section marked *a* in measure 20.

KLAVIER-MUSIK.

Klavier zu 2 Händen.

- Nr. 363 **Adagio**, Sammlung klassischer Sätze.
 111/12 **Alte Meister**, Samml. wertv. Klavierst.
 411 d. 17. u. 18. Jahrh. (Pauer.) 3 Bde.
 2596 **Arnee-Märsche**.
Bach, J. S., Klavierw. (Reinecke). 12B.
 2 I. 49 Stücke.
 3 II. Englische Suiten.
 4 III. Klavierübung I. (Partiten.)
 5 IV. Klavierübung II.
 6,7 V/VI. Wohltemper. Klavier I, II.
 2374/75 Dasselbe (Mugellini).
 8 VII. 21 Stücke.
 1484 VIII. 22 Stücke.
 1854 IX. Stücke, Originale u. Bearb.
 1855 X. Stücke, Originale u. Bearb.
 1022/23 XI/XII. 16 Konzerte.
 1. 754 — A l b u m (Reinecke). 8. I/II.
 1860 — Aria m. 30' Verändg. (Klindworth).
 1261 — Chaconne (Lampung).
 2334 — Chaconne (Busoni).
 10 — 371 Choralges. (Becker-Dörffel).
 3747 — 60 ausgew. Choräle (Geßner).
 2161 — Zweist. Inventionen (Busoni).
 3127 — Two Part Inventions (Busoni).
 3345 — Inventionen a due voci (Busoni).
 2307a/b — Zwei- u. dreistimm. Inventionen, spanisch (Busoni).
 2162 — Dreist. Inventionen (Busoni).
 3128 — Three Part Inventions (Busoni).
 3389 — Inventionen a tre voci (Busoni).
 2876a — Konzert D moll (Reinecke).
 2056 — Dasselbe (Busoni).
 2459/60 — Org.-Choral-Vorsp. (Busoni) I/II.
 2747 — Orgel-Choral-Vorspiele (Reger).
 3355 — Orgel-Präludium u. Fuge. D dur (Busoni).
 1371/72 — Orgeloktaven, C, Dm. (Busoni).
 3475/79 — Ouvert. (Suiten) Nr. 2, 3 (Martucci).
 1442 — Kleine Präludien (Reinecke).
 1443 — Präludien u. Fugen (Reinecke).
 1873 — Tokkata u. Fuge (Tausig-Kühner).
 1916 — 6 Tonstücke (Busoni).
 465 — Auswahl bel. Vortragsst. (Köhler).
 2374/75 **Bach-Mugellini**, Wohltemp. Kl. I, II.
 2241 **Bach, W. Fr.**, Orgel-Konzert (Stradal).
 2293 — Phant. u. Fuge, Amoll (Stradal).
 3495 **Bantock**, Dante u. Beatrice.
 403 **Beethoven**, Op. 20. Septett (Horn).
 21. 929 — A l b u m (Reinecke). 8. I/II.
 2500 — Ecossaises (Busoni).
 22 — Sämtl. Konzerte (Reinecke).
 984/86 — Dieselben einzeln: Nr. 1—3.
 1373/74 — Konz. Nr. 4, 5, 6, 7, 8, 9, 10 (d. Albert).
 1413 — Sämtliche Märsche.
 1505 — Violonromanz, Cavat., Lento etc.
 1712 — Sämtl. Sonaten (Reinecke). 8.
 353/36 — Dics. u. Sonatin. (Reinecke). 8. I/II.
 1324/25 — Sämtl. Sonaten u. Sonatinen. (Reinecke). 8. I/II.
 1713 — Sämtl. Sonat. Instr. A. (Reinecke).
 4181/II — Dieselben u. Sonatinen. (Pracht-Ausgabe (Reinecke). I/II.
 1714/15 — — Prachtausg. (Reinecke). Fol. I/II.
 1155 — Sonatinen. Instr. Ausg. (Reinecke).
 45 — 54 kleinere Stücke (Reinecke). 8.
 3653/54 — 9 Symphonien, leicht I/II.
 39 — Dieselben in 1 Bde. 8.
 3661/69 — Dieselben einzeln: Nr. 1—9.
 401/II — Dieselben (Liszt). I/II.
 760/73 — Dieselben einzeln. Nr. 1—8.
 774 — Nr. 9 D moll.
 3698 — Jenaer Symphonie Cdur (Singer).
 2472 — Ferne Geliebte (Liszt).
 3522 — Violinkonzert. Op. 61 (Perabo).
 2875 — Serenade D dur. Op. 8.
 2838 — 11 Wiener Tänze (H. Riemann).
 47 — Sämtl. Variationen (Reinecke). 8.
 1586 — Ausgew. Variationen (Reinecke).
 1600 — Siehe Jugendbibliothek. Heft I.
 2101/2 **Bendel, F.**, Vortragsstücke I/II.
 3028/29 — Mondscheinfahrt, Spinnrädchen.
 3492 **Berens**, Op. 61. N. Schule der Geläufigkeit.
 3529/32 — Dieselbe. Heft I—IV.
 3524 — Op. 89. Pflege der linken Hand.
 312 **Berger**, Ungar. Op. 12, 22 (Reinecke). 8.
 2420 **Berlioz**, Ungar. (Ragoczy) Marsch.
 1091 — Ungar. Marsch. Sylphentanz u. Irrlichtertanz.
 2170 — Gnomemonch u. Sylphentanz aus „Fausts Verdammung“ (Tausig).
 1327/29 **Berlini**, Etüden. Op. 29, 32, 100.
 280 — Dieselben in 1 Bde. (Dörffel). 8.
 435/36 — Etüd. f. d. Unterr. bez. Hennes I/II.
 2226 — Op. 84. 12 leichte Klavierstücke.
 2202 **Bizet, G.**, Album.
 3229 — Carmen-Phantasie.
 3347 **Blanchet**, Op. 7. 5 Etüden.
 3369 **Bleye**, Op. 12. Bausteine.
 3552/53 — Op. 18. Taus. u. eine Nacht. I/II.
 2825 **Blumenthal**, Op. 1. La source — Die Quelle.
 4074/75 **Brahms**, Skizzenbuch. Variat. I/II.
 967 **Breslau**, Op. 37. Techn. Grundl. 1652 — Op. 30. Techn. Übungen für den Elementar-Klavier-Unterricht.
 3232 **Bruch**, Op. 12. 6 Klavierst. (Germer).
 2806/8 **Bülow**, Klass. Klavierwerke a. seinen Konzert-Programmen. I/II.
 2609 **Bülow-Cramer**, 60 Etüden.
 2610/13 — Dasselbe in 4 Heften.
 1263 **Burgmüller**, Op. 35. 100 Minuten.
 3745 — Op. 100. Etüden.
 2614/15 — Op. 105. 109. Etüden.
 2068 — Ausg. Vortragsst. (X. Scharwenka).
 2071 — Ausg. Etüden a. Op. 100. (do.).

Klavier zu 2 Händen.

- Nr. 2861 **Busoni**, Concerto. Op. 39.
 2907 — All' Italial.
 2908 — Intermezzo.
 3053 — Berceuse.
 3054 — Fantasia nach J. S. Bach.
 3491 — Fantasia contrapuntistica.
 3841 — Op. 22. Variationen u. Fuge über Chopins C moll-Präludium.
 1598 **Cherubini**, Album (Reinecke). 8.
Chopin, Klavierwerke (Friedman).
 3811 Bd. I. Walzer.
 3812 • II. Mazurkas.
 3813 • III. Polonaisen.
 3814 • IV. Notturnes.
 3815 • V. Balladen u. Impromptus.
 3816 • VI. Scherzos und Phantasie.
 3817 • VII. Etüden.
 3818 • VIII. Préludes und Rondos.
 3819 • IX. Sonaten.
 3820 • X. Verschiedene Stücke.
 3821 • XI. Konzerte.
 3822 • XII. Konzertstücke.
 3881/88 — Dieselben in 3 Bänden.
 81. 729 — A l b u m (Reinecke). 8. I/II.
 2152 — Impromptus Op. 29, 36, 51, 66.
 1193/94 — Konzerte, Op. 11, 21 (Reinecke).
 3315 **Chovan**, Op. 11. Frühlingsszenen.
 3316 — Op. 15. 5 Tonbild. a. d. Jugendlieb.
 287 **Clementi**, Gradus ad Parnassum (50 Etüden) (Köhler). 8.
 2018/20 — Gradus ad Parnassum. Vollst. Instr. Ausg. v. Br. Mugellini. I/II.
 2616 — Gradus ad Parnassum (Tausig).
 1468 — Ausgew. Etüden a. d. Gradus ad Parnassum. Instr. Ausg. (Kühner).
 3157 — Prälud. u. Übungen (Wielmayer).
 471/73 — Sämtliche 64 Sonaten. I/II.
 1604/6 — Ausgew. Sonaten (Germer). I/II.
 286 — Sonatinen Op. 36, 37, 38 (Dörffel).
 510 — Sonatinen (Op. 36) (A. Hennes).
 1495 **Corelli**, A l b u m. Orig. u. Bearb. 8.
 1601 **Comperin**, A l b u m. (Reinecke). 8.
 951 **Cramer**, A l b u m. Orig. u. Bearb. 8.
 407 — 42 Etüden (Knorr).
 2009 — 60 Etüden (Bülow).
 2610/13 — Dasselbe in 4 Heften.
 440/43 — Die ber. Etüden. (Coccusi). 4 Bde.
 938 — Ausgewählte Etüden (Henselt).
 1417 — Ausg. Etüd. Instr. Ausg. (Kühner).
 288 — Pianoforte-Schule (Brissler). 8.
 2741 **Czerny**, Studienwerke. (Krause u. a.).
 790 — Erster Anfang. 100 leichte Übgn. Kl.-Unterr. f. Anfänger. 100 Erhol.
 2723 — Op. 92. Toccatina in C.
 807/10 — Op. 139. 100 Übungsst. 4 Bde.
 900 — Dieselben in 1 Bde.
 2440 — Op. 261. 125 Passagen-Übgn. (L. Kies).
 901 — Op. 299. Schule d. Geläufigkeit.
 811/14 — Dieselbe. I/IV.
 3639 — Op. 335. Legato u. Staccato.
 2724/25 — Dasselbe. I/II.
 1571 — Op. 337. 40 tägliche Übungen.
 2726 — Op. 365. Schule des Virtuosen.
 2727/30 — Dasselbe in 4 Heften.
 2731 — Op. 399. Schule der linken Hand.
 3135 — Op. 453. 110 Exercises.
 2732 — Op. 481. 50 Übungsstücke.
 2733 — Op. 534. Kleine Pianof.-Schule.
 2734 — Op. 599. Erster Lehrmeister.
 815 — Op. 636. Vorschule z. Fingerfertigkeit.
 409 — Op. 684. Aufmunterung z. Fleiß.
 3589 — Op. 718. Etüden f. d. linke Hand.
 902 — Op. 740. Kunst d. Fingerfertigkeit.
 816/21 — Dieselbe. I/VI.
 2735 — Op. 748. 25 Übgn. f. kleine Hände.
 3182 — Op. 777. Fünf-Finger-Melodien. 24 Übungsstücke.
 2736/37 — Op. 802. Prakt. Fingerübung. I/II.
 2738 — Op. 821. 160 Staktige Übungen.
 2739/40 — Op. 834. Virtuosität (Neue Schule der Geläufigkeit). I/II.
 2030 — Op. 849. 30 Etüdes de Mécanisme.
 3592 **Damm**, Herbstblumen (Germer).
 2296 **Dechend**, H. Moderne Fingerübungen.
 1379/80 **Deutsche Tänze** (Pauer). 2 Bde. 8.
 3715 **Diabelli**, 11 Sonatinen. Op. 151, 168.
 1225/26 — Op. 151, 168. Sonatin. (Krause).
 1445 **Döhler**, Op. 47. Großer Walzer B. Album.
 1429 **Döring**, Op. 30. Rhythmische Studien.
 1505 **Dussek**, Op. 20. 6 Sonatin. (Jadassohn).
 289 — Leichte Instr. Stücke u. Sonaten.
 2503 — Sonaten. Op. 10, 70, 77.
 408 **Duvernoy**, Op. 61. 24 melod. Etüden.
 457 — Op. 120. 15 Etüden.
 3404 — Op. 176. Elementar-Unterricht.
 1593 — Op. 271. Die musikal. Woche.
 3409 — Op. 276. Vorschule d. Geläufigk.
 1337 **Eggingel**, Stud. f. d. h. mech. Ausbild.
 2957/58 — Anweisung u. Studien nach J. S. Bachs Methode. Heft I/II.
 516 — 30 Exercises.
 2896/98 **Enna**, Skizzenbuch. Heft I/III.
 2964 — Kleine Novellen.
 2965 — Poetische Tonbilder.
 2966 — Lyrisches Album.
Etüdenschule siehe Kühner.
 416 **Field**, Sämtl. Notturnos (Reinecke).
 1765 **Fielitz**, Klavierw. Bd. I. Op. 7, 17, 28, 37.
 1766 — Bd. II. Op. 27, 48, 49, 61.
 3233 — Op. 7. Kinder d. Südens (Germer).
 2384 — Op. 37. 4 Stimmungsbilder.
 2837 — Op. 88. 2 Klavierstücke.
 2905 — Op. 90. Variiertes Thema.
 2839 **Fleck**, Grundl. d. Klaviertechnik.
 2130 **Förster**, Aus der Kinderwelt. Op. 96.
 1008 — Musikalisches Bilderbuch. Op. 96.

Klavier zu 2 Händen.

- Nr. 1711 **Frey**, Anfangsgründe d. Klavierspiels.
 3702 — Op. 23. Wanderskizzen.
 804 **Gade**, Pianofortewerke.
 751 — A l b u m. Orig. u. Bearb. 8.
 2209 — Op. 28. Sonate. Emoll.
 361 **Gavotten-Album** (Pauer). 8.
 3391/95 **Germer**, Mod. Vortragsalbum. I/IV.
 927 **Gluck**, A l b u m. Orig. u. Bearb. 8.
 1954 **Götz**, Op. 7. Loss. Blätter. 9 Klavierst.
 520 **Grenzbach**, Etüden. Op. 7 u. 8.
 2407/8 — Etüden. Op. 7, 8.
 1858 **Grétry**, Danses villageoises.
 749 **Grieg**, Op. 7. Sonate E m.
 2882 — Menuett aus der Sonate. Op. 7.
 3573/74 **Grimshaw**, Alt-Englische Weisen, Balladen und Tänze. I/II.
 3641 **Haberber**, Op. 53. Etüdes-Poésies.
 1784/88 **Händel**, Klavierw. (Kühner). I/III.
 3490 — IV. Fugen und Fughetten.
 100. 955 — A l b u m. (Krause). 8.
 1919 — Leichte Stücke (C. Kühner).
 1202 — 17 Menuetten (Pauer).
 2405 **Haessler**, Op. 13. Grande Gigue. Dm.
 1321 **Hässner**, Op. 26. Heidelbg. Kommersieder-Potpourri. Mit Singstimme.
 115. 937 **Haydn**, Jos., A l b u m (Reinecke). 8. I/II.
 119a/d — Sämtliche Sonaten. I/IV.
 539 — Sonaten f. d. Unterr. (Hennes).
 121 — 7 kleinere Stücke.
 485 — 12 kleine Stücke.
 124a/b — 12 Symphonien (Rietz). I/II.
 1322 — Dieselben. Wohl. Ausg. in 1 Bde.
 776/89 — 14 Symphonien einzeln.
 2024 — Symphonie Nr. 16 (Oxford).
 2025 — Symphonie Nr. 18. (Abschieds-).
 1498 **Haydn, Mich.**, A l b u m (Schmid). 8.
 2001 **Heller**, Op. 12. Rondello a. Zigeun.
 3307 — Op. 15. Rondino. G dur.
 2970 — Op. 37. Phant. üb. eine Romanze.
 — Op. 75 Nr. 1. Romanze (Germer).
 3317 — Op. 75 Nr. 2. Romanze variée.
 2278 — Op. 77. Saltarello. A moll.
 1588 — Op. 81. 24 Präludien.
 2975/77 — Op. 81. 24 Präludien. Heft I/III.
 2261 — Op. 85 Nr. 1. Tarantelle. A moll.
 2880 — Op. 85 Nr. 2. Tarantelle As dur.
 2385/88 — Op. 86. Im Walde. I/IV.
 2913 — Op. 88. Dritte Sonate. C dur.
 1589 — Op. 119. 32 Präludien für Lilli.
 3184/85 — Dieselben (Germer). I/II.
 2914 — Op. 120. Lieder (Original).
 3634 — Op. 121. Ball. Erzähl. Träumerei.
 2978 — Op. 122. Walzer-Träumereien.
 3712 — Op. 123. Fliegende Blätter.
 3464 — Op. 124. Kinderszenen (Germer).
 1396 — Op. 125. 24 Etüd. f. d. Jugend.
 3186/87 — Dieselben (Germer). I/II.
 2329 — Op. 129. 2 Impromptus.
 3312 — Op. 140. Reise um mein Zimmer.
 3469 — Op. 141. 4 Barkarolen (Germer).
 3313 — Op. 143. Vierte Sonate. B moll.
 2878 — Op. 144 Nr. 1. Fingelhölle.
 2294 — Op. 144 Nr. 2. Elfenmarsch.
 1689 — Op. 145. Ein Heft Walzer.
 752 — Tarantellen. Op. 8 u. 137.
 1407 — A l b u m (Reinecke). 8. I/II.
 1005 **Helm**, 20 Kinderstücke. Op. 9.
Hennes, Klav.-Unterrichtsb. Kurs I.
 Kursus II—V.
 — 250 melod. Übungsstücke (Klav.-Unterrichts-Briefe ohne Text in 5 Abteilungen.) Abt. I kart. Abt. II/V kart.
 1007 **Henriques**, Miniatures. Op. 11.
 1391 **Henselt**, Op. 15. 12 Etüden.
 3343/44 — Op. 5 Nr. 11. Liebeslied B dur u. H dur (Germer).
 3476 — Op. 10. Romanze B moll (Germer).
 1330 — A l b u m (Reinecke). 8.
 1447a/b **Herz**, Gammes d.-engl. d.-franz.
 3379 — Op. 21. Exercices et Préludes (Scharwenka).
 1364 **Hofmann**, H., Op. 52. Tromp. v. Säck.
 2979 — Op. 57. Ekkehard.
 1908/9 — Vortragsstücke. Bd. I, II.
 2008 — Album (C. Reinecke). 8.
 2894 **Horváth**, Op. 108. Sonatine.
 1496/97 **Hummel**, Pfte.-Werke in 2 Bdn.
 968 — Op. 18. Phantasie (Henselt).
 2500 — Op. 11. Rondo. Es dur.
 2537 — Op. 42. 6 sehr leichte Stücke.
 3504 — Op. 85. Konzert. A.
 3506 — Op. 89. Konz. d. H moll.
 3508 — Op. 113. Konzert. As dur.
 292 — Sonaten (Reinecke). 8.
 2417 **Hüntten**, Op. 128 Nr. 1. Großer brill. Walzer.
 1966 **Jadassohn**, A l b u m (Reinecke).
 3340 — Scherzo, Fis dur. Op. 35 Nr. 3.
 2866 — Wiegenlied. Op. 71 Nr. 3. Es dur.
 1365 **Jaell**, Op. 142. Lohengrin-Transkript.
 3239 **Jensen**, Op. 2. Innere Stimmen.
 3240 — Op. 7. Phantasiestücke.
 3241a/b — Op. 8. Romant. Studien. I/II.
 3242 — Op. 12. Berceuse.
 3243 — Op. 17. Wanderbilder.
 3291 — Op. 17. Nr. 3. Die Mühle.
 3244 — Op. 25. Sonate. Fis moll.
 3245a/c — Op. 32. Etüden. I/III.
 3246 — Dieselben. Komplet.
 3292 — Op. 32 Nr. 9. Serenade.
 4034 — Op. 33. Lieder und Tänze.
 3247 — Op. 43. Idyllen.
 3248 — Op. 44. Eroticon.

Klavier zu 2 Händen.

- Nr. 3249 **Jensen**, Op. 46. Ländler a. Berchtesgaden.
 3250 — Op. 48. Erinnerungen.
 3251 — A l b u m.
 382. 402 **Im Salon**, Samml. vorzügl. Vortr.-Stücke (Reinecke). 4 Bde. 8.
 543. 1272 **Jugendbibliothek** f. d. Unterricht. Heft I. Beethoven (A. Krause).
 1915 — II. Mendelssohn (C. Kühner).
 2032 — III. Fr. Schubert (Reinecke).
 3511/II **Kadenzen** zu Mozarts Konz. v. Beethoven, Hummel, Mozart, Reinecke.
 179 **Kalkbrenner**, Ausgew. Pfte.-Werke. 8.
 2153 — Op. 61. Konz. Nr. 1 Dm. (Reinecke).
 1436 — Op. 169. Etüden.
 3590 **Kessler**, Op. 20. 15 Etüden (Klawuall).
 1195a/b **Kirchner**, Op. 25. Nachtbilder.
 1283/84 — Op. 71. 100 kl. Studien. I/II.
 2927 — Album.
Der junge Klassiker. (Pauer.) 8.
 364 — Bd. I. Corelli—Mozart.
 365 — Bd. II. Haefel—Field.
 469 — Bd. III. Onslow—Schubert.
 478 — Bd. IV. Mendelssohn—Gegenwart.
 282. 84 **Klavierkonzerte** alt. u. neu. Zeit: Bach, Beethoven, Chopin, Dussek, Field, Henselt, Hummel, Mendelssohn, Mozart, Reinecke, Ries, Schumann, Weber (Reinecke). 4 Bde.
 1789 **Klee**, Elementar-Klavierschule.
 2413 — Elementar-Klavierschule (franz.).
 449. 50 **Klenkel**, Kanons u. Fugen. I/II.
 458 **Knorr**, Jul., Materialien.
 496 — Wegweiser.
 906 **Köhler**, L., Op. 70. Mechan. u. techn. Studien.
 1741 — Op. 120. Virtuosen-Studien. d.-e.
 980 — Op. 135. Klavier-Etüden.
 981 — Op. 145. Klavier-Etüden.
 982 — Op. 166. Technik der Mittelstufe.
 3158 — Op. 182. Kleine Geläufigkeitstüd.
 902 — Op. 200. Kleinkinder-Klav.-Schule.
 2855 — Op. 216. Etüden.
 3160 — Op. 221. Leichte Melod. u. Tänze.
 3161 — Op. 234. 24 musikal. Klavierüb.
 3161 — Op. 288. Kleine Fingerübungen.
 450. 60 — Sonatenstudien. I/II.
 1794. 06 — Heft 1/3.
 1863. 65 — Heft 4/6.
 1884. 86 — Heft 7/9.
 1902. 4 — Heft 10/12.
 2788. 89 **Kochat**, Th., Walzer-Album. I/II.
 2841. 43 **Krause**, Op. 1. 3 leichte Sonaten.
 1430 — Op. 2. Triller-Etüden.
 2506 — Op. 4. Übungsstücke f. Anfänger.
 1461 — Op. 5. Etüden.
 2389. 90 — Op. 10. 2 Sonatinen. C u. G moll.
 2391. 93 — Op. 12. Drei Sonatinen.
 1690 — Op. 15. 10 Etüden f. d. linke Hd.
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 3048. 49 — Op. 21. 2 Sonaten C u. A moll.
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 2472 — Ferne Geliebte v. Beethoven.
 3212 — 6 Lieder v. Beethoven.
 2867 — Consolations (Original).
 2593 — Consolations (H. Germer).
 2811/16 — Consolations einzeln. Nr. 1/6.
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 2581 — 12 Etüden. Nr. 1. Präludium C.
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 2592 — Nr. 12. Chasse-neige.
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 2551/52 — Paganini-Etüden. Nr. 1, G moll; Nr. 2. Es dur.
 2553 — Nr. 3. Campanella.
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 2556 — Nr. 6. A moll.
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3388	Sonate H. moll.
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2449/50	Hungaria, Hamlet.
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3375	Op. 48. Zweite (indian.) Suite.
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